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Textile Society of America Newsletters

Textile Society of America

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Winter 1995

## Textile Society of America Newsletter 7:18 – Winter 1995

*Textile Society of America*, [tsa@textilesociety.org](mailto:tsa@textilesociety.org)

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# TEXTILE SOCIETY OF AMERICA Newsletter

Volume 7, Number 18, Winter 1995

## INTRODUCING . . . The Smithsonian Institution's Division of Textiles Collection

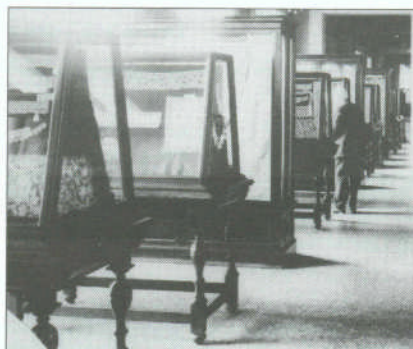
By Rita J. Adrosko

This is the first in a series of articles about textile collections in American museums. Written by current or past staff members, these articles are designed to acquaint TSA members with the particular collection's history, the scope of its contents, current collecting policy, and its accessibility.

T.1, a length of crepe faille donated by Cheney Brothers on February 11, 1913 is the first entry recorded in the Smithsonian Institution's Textiles Catalogue Book. It signals the formal establishment of the Division of Textiles (DOT) collection; however, a catalogue from the Department of Anthropology, now in DOT, records textiles and fibers received from November 1883 onward starting with "wood fibre from Santo Domingo 'used for ropes', that were transferred to the Division of Textiles from Anthropology. Even before that time, though, textile materials were acquired through the United States National Museum that had been established to house materials from the United States Centennial exhibition.

Those were among the many routes taken by textile acquisitions before they reached DOT. Ethnographic textiles and textile-processing tools continued to arrive from foreign governments' displays at other expositions, such as the Columbian Exposition of 1893 and the Louisiana Purchase celebration in St. Louis in 1906. This has resulted in DOT's having to rationalize these materials'

presence, as examples of products and processes in the overall history of textile technology, in a collection that now has a primarily American / Western European focus.



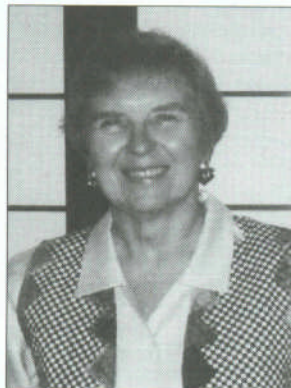
"Old Lace Exhibit" in the National Museum of Natural History, Smithsonian Institution, ca. 1912. Courtesy of Smithsonian Institution

Earlier gifts received by government officials also eventually found their way into the Division's collections. Examples include shawls presented in 1840 to President Martin Van Buren by the Imam of Muscat and silk ikat wrappers presented in 1856 to President Franklin Pierce by the King of Siam. Fabrics brought home from Japan by Commodore Matthew C. Perry in

1856 also came to the Smithsonian Institution, through the National Cabinet of Curiosities. Among our currently most valuable and best-documented items dating from the past century are materials of then-current production that were solicited by DOT curators from manufacturers, especially in the last decade of the 19th century and

*continued on page 4*

## PROFILE: RITA J. ADROSKO



Rita J. Adrosko

Rita J. Adrosko, Program Coordinator for TSA's 1996 Symposium and Interim Publications Committee chair, was a founding member of TSA. This is not surprising because TSA's goal, "to provide a forum for the exchange and dissemination of information about the historic, cultural, socio-economic, artistic, and technical aspects of textiles", is very much in keeping with Ms. Adrosko's own sense of mission. Now Curator Emeritus of the Division of Textiles of the Smithsonian Institution's National

Museum of American History, Ms. Adrosko was in charge of the Division from about 1970 until her recent retirement (January 1, 1994). Educated at Syracuse University (B.S.) and Michigan State University (M.A.), she was a Fulbright Scholar at the School of Industrial Art in Helsinki, Finland, and also studied at Haystack Mt. School with Jack Lenor Larsen, and at Cranbrook with Ted Hallman. Her early employment included stints as an editorial assistant with Vogue Patterns, as an Instructor at Michigan State, and as a textile designer with Deering Milliken. Ms. Adrosko arrived at the NMAH in August of 1963 after a year of teaching at the University of Wisconsin in Madison. Although she loved teaching, she passed up the offer of a permanent position at the university when the position at the NMAH opened up, because it provided broader opportunities for communication with the idea of

*continued on page 8*



# TEXTILE SOCIETY OF AMERICA

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## LETTER FROM THE EDITOR

Thanks to those of you who have already sent in your dues renewals, along with filled-out forms for TSA's forthcoming Directory. We would like to urge those of you who have not yet sent in your dues renewals and Directory forms to do so SOON, so that you will be included in the Directory, which we expect to be a very useful professional tool. This is also a particularly advantageous time for new members to join and submit Directory information forms, so that they, too, will be included.

Please avail yourselves of the forum provided by **Info-Xchange**, and continue to send textile-related news to me at the address listed on the facing page.

Mattiebelle Gittinger is doing field work in Southeast Asia, so there is no **Letter from the President** this issue.

My thanks to Rita Adrosko for her help in producing the *Newsletter*, and to Linda Lynton, whose byline I inadvertently dropped from the profile of Mattiebelle Gittinger that she wrote for the last issue.

Arlene C. Cooper

## BOSTON TEXTILE DEPARTMENT RESTRUCTURED

We are sorry to inform you that the director of the Museum of Fine Arts, Boston, recently announced staff layoffs and restructuring in order to reduce the \$4.5 million deficit. Two positions in the Textile and Costumes Department were eliminated, the Department Head, Marianne Carlano, and the Departmental Assistant, Lauren Whitley. The Department with its worldwide holdings has been placed under the Department of European Decorative Arts and renamed the Textile and Costumes Collection. That Collection ranks among the finest in the world.

## INFO-XCHANGE

### TSA FORMER PEACE CORPS MEMBERS, PLEASE NOTE!

A TSA member is conducting a study on success and failure in Peace Corps handcraft projects. Former Peace Corps volunteers now members of TSA are invited to contact Debbie Durham, Dept. of Textiles and Clothing, Iowa State U., Ames, IA 50010. Call 515-294-8519 (day), fax 515-294-6364, or E-Mail [ddurham@iastate.edu](mailto:ddurham@iastate.edu). Further information will be provided.

### INDIANAPOLIS MUSEUM OF ART RECEIVES NEA GRANT FOR TEXTILES

The Indianapolis Museum of Art is pleased to announce the award of an NEA grant to catalogue its Southeast Asian and Indian textiles and costumes. The scholars working on the project are Dr. Mattiebelle Gittinger, Research Associate at the Textile Museum and T.S.A. president, and Dr. Ellen Smart, curator of South Asian art at the San Diego Museum of art. The pieces in these two important collections will be catalogued, photographed and entered into the museum's computerized database so that they will be readily available to researchers and scholars.

## URGENT REMINDER

The deadline for submitting material for the new 1995 **Directory of TSA Members** has been extended to April 17th.

Only 1995 paid-up members will be included in the **Directory** and only members will receive a copy of it as a membership benefit.

IT WILL BE A VALUABLE UP-TO-DATE SOURCE OF PROFESSIONAL CONTACTS.

If you misplaced the form that appeared as the centerfold of the last TSA NEWSLETTER, call Mary Jane Leland at 213-257-4531 or write to her at the address below.

Please take 10 minutes to fill out and submit the form indicating your professional interests, accompanied by payment of 1995 TSA dues to:

Mary Jane Leland  
4401 San Andreas Avenue  
Los Angeles, CA 90065

## NEW BOARD MEMBER

Barbara B. Goldberg is a studio artist and Associate Professor of Design and Director of Graduate Programs in the College of Visual and Performing Arts at the University of Massachusetts/Dartmouth, in North Dartmouth, MA. She received her B.A. and M.A. in English Literature from Boston University and studied textile art with Joanne Segal Brandford, Bess Robinson, and Lia Cook. Her expertise is in surface design, with a strong interest in resist dyeing techniques, particularly *shibori*. Her work has been shown throughout the US, France, and Japan.

Photo caption information will be published as submitted to us, space permitting.



## Recent Acquisitions at Cleveland and Indianapolis

Within the past ten years, The Cleveland Museum of Art has assembled one of the two finest collections of early Central Asian and Chinese textiles in the West. (The other is in The Metropolitan Museum, NY.) Among the most important pieces are thangkas and a priest's robe made for Buddhist monasteries. Another important, but very different, category of Buddhist textiles embraces those created solely for decorative purposes, like the recently-acquired pendant that long hung as an ornament in a Buddhist temple.

This pendant dates from about 1400, the period following the overthrow of the Yuan (Mongol) Dynasty, when the eastern Central Asian territories gained their independence from China. Few textiles have survived from that period. Not only are intact examples of needleloop embroidery exceedingly rare, but this one is complete and finely embroidered.

It consists of a heading, six tiers embroidered with flowers, an outer border of plaited silk cords, and six long tassels at the bottom. The pendant is embroidered in the needleloop technique, in which

rows of loops were worked over pieces of silvered or gilded paper that sparkle through a diaper pattern of tiny holes formed by skipped loops.

The Indianapolis Museum of Art has acquired a group of 15 early 20th-century Moroccan rugs through the Alliance Fine Arts Fund and the Roger G. Wolcott Fund. The rugs represent a variety of cultural groups of the Berber people, an indigenous North African people who inhabit the area between the Mediterranean Sea and Sahara Desert, from Egypt to the Atlantic Ocean. The rugs complement a significant collection of Moroccan embroideries the Museum received in the 1930s. The works will be featured selectively in future special exhibitions from the permanent collection.

### *Recently acquired by The Cleveland Museum of Art* **Pendant**

*Needleloop embroidery, silk and silvered paper, gilded paper, gold thread, Eastern Central Asia or China, ca. 1400*  
H: 87.7 cm; W: 17.8 cm.

*The Cleveland Museum of Art, Edward L. Whittemore Fund 94.20*



## Introducing... (from page 1)

first three decades of the 20th century.

One result of the early focus on fibers and fiber production was the donation of historic cotton-processing machinery. Among the most significant examples acquired during the 1880s were a cotton gin model made by Eli Whitney around 1800, that was donated by Whitney's son, and the Slater [cotton-] spinning frame and carding machines that were made around 1790 for Samuel Slater's Pawtucket, Rhode Island mill.

Most of the collection of about 4,000 textile-related patent models came to the Division after 1925, the year that the 68th Congress appointed a committee "to select such of the Patent Office models...deemed to be of value and...historical interest". Patent models acquired at this time include about 200 fabrics of all sorts, and many machines related to textile production and decoration. Among them were 750 sewing machine patent models, including Elias Howe's patent and pre-patent models, Isaac Singer's earliest patent and numerous other landmark inventions.

### Scope of Current Collections

As stated in a 1992-dated collecting plan, the mission of the Division of Textiles in the National Museum of American History "is to research and collect materials that reveal the nature, production, adornment, and use of textiles and textile machinery in America, as

well as the general evolution of textile production [throughout the world]. While the Division's research and collecting interests are broad, the major portions of the collections are of materials that originate in Western Europe and in the United States east of the Mississippi, from the time of European settlement to the present." Some DOT collections also overlap those recently acquired by the National Museum of American Art and its Renwick



*Discharge-printed silk crepe brought from Japan by Commodore Matthew C. Perry in 1856. Courtesy of Smithsonian Institution*

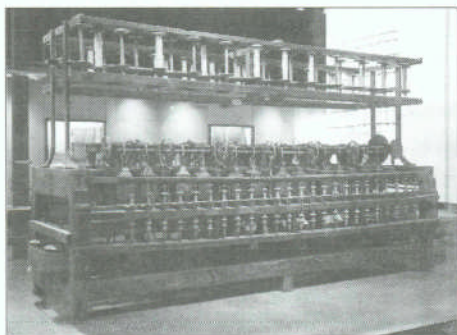
Gallery. With few exceptions DOT excludes ethnographic and anthropological materials, such as Native American textiles.

The latter types of textiles are collected by other museums under the Smithsonian Institution's big umbrella: the National Museum of Natural History houses ethnographic textiles, including those of Native Americans and peoples from Asia, Africa and South America. Their collections, many dating from the 19th century, obviously overlap with those of the more recently established National Museums of African Art and of the American Indian. East Asian textiles were once confined to the Natural History collections; some can be found now in the Sackler and Freer Galleries.

Broadly speaking, the DOT's collections consist of about 50,000 items that fall into three main categories: raw fibers, yarns and fabrics made or used in the U. S., or types from Western Europe that might have been made or used here; machines, tools, implements and patent models related to the production of textiles in this country; and the above-mentioned artifacts related to the history of textile technology in general.

A well-balanced and extensive collection of household and costume fabrics of all categories, mainly dating from the 18th and 19th centuries, reflect American cultural history. There is also an extensive collection





*Samuel Slater's 48-spindle spinning frame, built for his Pawtucket, Rhode Island factory around 1790. Courtesy of Smithsonian Institution*

of natural fibers gathered from throughout the world, including some from now-extinct or rare plants and animals and a growing collection of the earliest to the latest synthetic textile materials.

Although statistics about a museum collection reveal little about the quality of its contents, they do provide information about its range. The collection of about 370 quilts, for example, may not be the largest of its kind, but it may be among the most comprehensive in the time period covered and the variety of types and techniques represented. Among its especially significant artifacts are the all-white cotton "Russellville Fair"; one of the two known quilts based on bible themes made in the late 19th century by Harriet Powers, a former slave; and more than a dozen quilts and quilt tops of probable 18th-century origin, of different combinations of crewel-embroidered, printed, and solid-colored cottons, linen, and woolen fabrics. Most of DOT's quilts are of 19th-century origin, some beautiful and exquisitely worked, others less attractive and in poor condition, but all important because of the story they tell about their makers and their period.

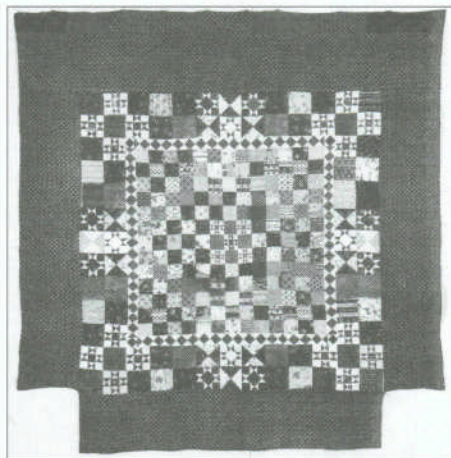
Woven patterned household fabrics include a fine collection of linen table damasks. Among these is a group of 17th- and 18th-century pictorial damask napkins, the earliest of which is dated 1602, the most recent of early 20th-century origin. Two 19th-century items in the collection are tablecloths woven in New York State by Jacquard coverlet weavers; one of these, produced by Samuel Butterfield in 1837, is almost identical in pattern to a coverlet in the DOT collection made by the same weaver in 1834. Other 19th-century table damasks include several versions of the Last Supper woven with vignettes illustrating bible stories and some early 19th-century tablecloths and napkins with patriotic themes like American eagles and portraits of George Washington.

The collection of about 200 woven bed coverlets includes seven overshot coverlets with woven dates: 1784, 1787 (2), 1795 (2), 1811, and 1829 and an 1825-dated coverlet

woven by James Alexander, one of the few American weavers of pre-Jacquard-patterned table and bed covers whose products can be identified. The remainder cover the full range of coverlet-weaving techniques, the earliest of which is probably one made with a wool weft and linen warp in a block-patterned, weft-faced plain weave. Many late 19th- and early 20th-century power-woven upholstery fabrics from Philadelphia area manufacturers and garment fabrics, such as those made by Cheney Brothers, represented their manufacturers' newest lines when they were donated to the museum.

The earliest Jacquard woven silk picture in the DOT's extensive collection is the portrait of Jacquard himself woven in Lyon in 1839. A large commemorative piece ("La visite...du Duc d'Aumale...") woven in the same Lyon workshop in 1844, illustrates the interior of the weaver's workshop, whose dominating feature is a Jacquard-equipped treadle loom. Alongside the visiting Duke, the weaver holds up the same (recognizable) portrait of Jacquard. The Jacquard loom coincidentally resembles one in the DOT collection, exhibited since its arrival from Lyon in 1959, that probably dates from the same period.

Among other collections notable for their quality, quantity (most numbers below are estimates), and/or range of dates are European and Indian shawls (over 100), American and Philippine baskets (over 200), laces (about 1500), samplers (about 220), needlework pictures (about 70) and other examples of needlework (about 1000 pieces), needlework tools of all sorts (about 1000), and handlooms (32 treadle looms and 45 tape looms). In addition to the stand-alone artifacts noted above, there are about 140 sample books of dyed fibers and yarns and dyed, woven, and printed silks, cottons, woolens, and linens, plus a comprehensive library of books on dyeing



*Pieced quilt made by a member of the Copp family of Stonington, Connecticut in the late 18th or early 19th century. Fabrics are printed cotton, linen, cotton/linen and cotton/silk, woven linen/silk stripes, and cotton dimity. Donated by John Brenton Copp ca. 1896. Courtesy of Smithsonian Institution*

and printing, mainly of the 19th century, that include samples. The earliest book on dyeing and printing containing samples of printed fabrics is Persoz' 1846-dated volume. The DOT dyebook library houses 18th- and 20th-century volumes as well, along with about 200 "shade cards" — books and folders issued by dyehouses to show their current dyes, some with formulas for using them.

#### Access To DOT Resources

The DOT's current rather modest-size exhibit is on the third floor of the National Museum of American History. It was built

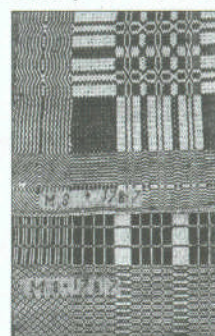
around the French Jacquard-equipped treadle loom, that is probably the oldest loom of this type in the country. While theoretically in working condition, the loom's wood frame is somewhat unsteady as a result of long exposure to the building's dry environment; that makes it impractical to run on a regular basis. A schematic model near the loom illustrates the operation of the Jacquard mechanism.

A small group of Jacquard-woven American coverlets is complemented by some of the earliest treadle-loom-woven coverlets in the collection. A treadle loom set up for coverlet weaving and spinning and fiber-preparation tools are set up on platforms nearby; until recently there were regular demonstrations of these.

The rest of the exhibit is devoted to Indian and European shawls. Illustrations of American women wearing shawls gives an American spin to the exhibit. One special feature of the exhibit is a shawl now in the DOT collection shown alongside a color reproduction of the owner's portrait, painted in 1823 (the original portrait is in the Maryland Historical Society). The house she lived in, drawn by a young family member around the same time, is reproduced nearby.

Only one quilt is shown currently in this exhibit; two others are displayed elsewhere in the museum. The DOT's three most important models — the Whitney cotton gin, an Elias Howe sewing machine patent model and the earliest Singer patent model are also exhibited. The two Slater machines and other full-size textile machines are displayed in the Engines of Change exhibit on the museum's ground floor.

Most of the library books that support the



*Two overshot coverlets dated 1787, made in New York State or New England. Each has a white linen warp, white cotton ground weft, and indigo wool supplementary weft and a border along all four sides. Courtesy of Smithsonian Institution*



collections are housed in the Division's Study Room; some are kept in staff offices. The Dibner Library, the National Museum of American History's rare book library, holds some of the rarer volumes. Some, such as *Ackermann's Repository* and 19th-century art journals, include textile samples. Early encyclopedias, like Diderot's and *Encyclopédie Méthodique* and other early technical volumes are also held in the Dibner.

Most of the textile collections and some patent models and fiber processing devices are housed in the Division's storage room. The major portion of patent models and sewing and other machines, looms, baskets, and many sample books are housed in the

Museum Support Center in Suitland, MD or another storage facility in Maryland. Some patent models, machines, and looms and natural fibers are housed in a building in Suitland that is not currently accessible.

Access to the DOT library and collections is by appointment only, generally between 10 a.m. and 4:30 p.m., Monday through Friday, except for legal holidays. Admission to the collections is limited because of limited staff and space constraints. Black and white, 8 x 10 photos and color slides of a large portion of the most-requested collections provide visitors with relatively easy introduction to the collections. These resources are recommended as starting points for anyone wishing to research any part

of the Division's collections. The Division of Textiles mailing address is: Division of Textiles / NMAH 4131 - MRC 617 / Smithsonian Institution / Washington, DC 20560. The DOT phone number is 202-357-1889; the NMAH fax is 202-357-1853.

Before and during the writing of this article the National Museum of American History was undergoing a major reorganization and renaming of its units. Probably by the time this article appears the DOT (Division of Textiles) might be known by COT (Collection of Textiles) or by another name in the unit called "Public and Private Life" under "History Services". This should not affect the makeup of the collection — only its administrative structure.

## ANNOUNCEMENTS

### CALLS FOR PAPERS

If you are interested in being published in Spain, **The Center of North American Studies at the University of Alcalá de Henares** invites you to contribute to the Spanish Journal of North American Studies, **REDEN (REVISTA ESPAÑOLA DE ESTUDIOS NORTEAMERICANOS)**. The principal aim of the journal is to provide a forum for a wide variety of approaches to the study of American culture and society, past and present. REDEN welcomes articles on all areas of American Studies, including literature, history, anthropology, economics, politics, popular culture, etc. The journal also welcomes review articles on recently published books in the field of American Studies.

All submissions should be 20-30 pages long (double spaced) and should follow the guidelines of **THE MLA STYLE MANUAL**. An abstract no more than 100 words long should also be included. Articles may be submitted in either Spanish or English. The preferred form for the submission is on a diskette using WordPerfect 5.0-5.1. One printout of the article should be included. Submit to **REVISTA ESPAÑOLA DE ESTUDIOS NORTEAMERICANOS**, José Antonio Gurpegui, Centro de Estudios Norteamericanos, Universidad de Alcalá de Henares, c/Liberos, 13, 28801 Alcalá de Henares-Madrid, España.

**Historic Deerfield and the Grace Slack McNeil Program in the History of American Art at Wellesley College** will sponsor a symposium on "The Colonial Revival in New England" in Deerfield on November 17 and 18, 1995. Papers are being sought on such topics as important figures in the movement, significant cities and towns, particular means of expression (architecture, painting, furniture, textiles, silver, gardens,

novels), the role of women and the relation of the colonial revival to the Arts and Crafts movement. All speakers will be encouraged to consider the social, political and cultural implications of the movement. Proposals of 250 words should be sent along with a curriculum vitae, postmarked by February 28, 1995 to: Kenneth Hafertepe and James F. O'Gorman, Office of Academic Programs, Historic Deerfield, Inc., Deerfield, MA 01342. The speakers selected, who will be notified by April 30, 1995, must agree to submit their 12-page double-spaced text no later than September 1, 1995. They will receive an honorarium upon submission of the paper.

**Delaware Art Museum** seeks papers for a symposium, September 22-23, 1995 to be held in conjunction with the exhibition "Visions of Love and Life: English Pre-Raphaelite Art from the Birmingham Collection." Papers should focus on the Pre-Raphaelite movement. Submit double-spaced 2-page proposal, in triplicate, and vitae to: Margaretta S. Frederick, Delaware Art Museum, 2301 Kentmore Pkwy., Wilmington, DE 19806; 302-571-9590; fax 302-571-0220. Deadline is March 10, 1995.

**Oxford University** is sponsoring an interdisciplinary conference entitled "By the Hands of a Woman: Judith and Her Descendants" in June 1996. Short paper proposals are invited. Mail North American proposals to: Diane Apostolos-Cappadona, Liberal Studies Program, Georgetown University, Washington, DC 20057-1075; European proposals to: Margarita Stocker, St. Hilda's College, Oxford OX4 1DY, England. Deadline is May 1, 1995.

### CALLS FOR SUBMISSIONS

Each year the **National Quilt Association (NQA)** sponsors a juried exhibition. The 1995

Quilt National will be held in Riverside, CA, June 22-25. Submissions and inquiries should be sent to Rusty Hedrick, PO Box 782, Anza, CA 92539. The NQA also publishes a quarterly magazine entitled *Patchwork Patter*. For further information about the National Quilt Association, its regional branches and its activities, write to NQA, PO Box 393, Ellicott City, MD 21041, or call 410-461-5733.

### FELLOWSHIP AVAILABLE

A **Peter Krueger-Christie's Fellowship** will be awarded to a scholar with an MA, but who has not yet received a PhD. This individual's current research must be in a field that complements the Cooper-Hewitt, National Design Museum's interests and resources, e.g., collections / archives: drawings, prints, textiles, wallcoverings, European & American decorative arts, or contemporary art. Using the museum's resources as basis for scholarly study, the fellow will conduct independent research with support from staff. Stipend: \$15,000 maximum 12-month appointment; \$2,000 research-related travel. Deadline: April 30, 1995. For more information and application contact Caroline Mortimer, Cooper-Hewitt, National Design Museum, 2 East 91st St., New York, NY 10128.

### TRAVEL

Arts and Crafts Tours has announced the following tours to Britain in 1995: Early Utopians, May 12-21; The Center of Creativity, June 10-18 and Sept. 9-17; and Northern Independents, July 5-16 and Aug. 9-20. For information, please contact Arts and Crafts Tours, 110 Riverside Dr., Suite 15E, New York, NY 10024 USA, or call 212-362-0761, fax 212-787-2823.



## SYMPOSIA/CONFERENCES/SEMINARS/WORKSHOPS

The Knitting Guild of America will hold its 11th annual conference at the Marriott Rivercenter Hotel, San Antonio, TX, Jan. 25-28. For more information contact Michelle Wood, Box 16606, Knoxville TN 37901.

The Council of American Embroiderers will conduct a seminar July 12-16 and a study retreat July 12-23 in Alexandria, VA. The theme will be "Kaleidoscope '95." For more information contact Judy Mirrer, CAE, Stonybrook Rd., Middlebury, CT 06762.

The Surface Design Association will hold its national conference with the theme of "New Tools, No Limits" at Portland State University and the Oregon School of Arts and Crafts, Portland, OR, Aug. 10-13. Pre-conference workshops will be Aug. 7-10; post-conference workshops Aug. 14-18. This event features seminars, panel discussions, gallery tours, exhibitions, trunk shows and supplier/vendor displays. For more information contact SDA, Box 20799, Oakland, CA 94620.

The American Quilt Study Group will hold its 16th annual seminar at the Executive Inn, Paducah, KY, Sept. 22-24. For more information contact AQSG, 660 Mission St., Suite 400, San Francisco, CA 94105-4007.

The Embroiderers Guild of America will hold its 37th annual seminar at the Sheraton Denver Tech Center, Denver, CO, Oct. 1-6. For more information contact Barbara Loftus, 303-841-3895.

The Textile Arts Center announces the balance of its lecture series "Storytelling Through Cloth." All lectures will be held at the Chicago Cultural Center, 78 East Washington, Chicago, IL at 5:30 p.m. Jan. 26: "The Magic of Oriental Rugs," lecture by John Knudson; Feb. 23: "The Bayeux Tapestry: Mystery from the 11th Century," lecture by Helen O'Rourke; Mar. 16: "Chilean Arpilleras: Textiles Under Censorship," lecture by Lou Cabeen; Apr. 13: "Legends and Lifeways: The Native American Indians," lecture by John White.

In conjunction with the "Threads of Life" exhibition, there will be a day-long symposium May 2 at the Sheraton Inn of Plymouth, MA (near Hedge House). The first speaker is Jane Nylander, who will talk on clothing of a typical 19th-century family. Second, Barbara Wheaton will relate recent research into 19th-century French country household management to household practices in Plymouth. Third, Paula Marcoux of Plimoth Plantation will describe life in 18th- and 19th-century Plymouth, using cookbooks and other documents from

the Plymouth Antiquarian Society collection. Fourth, Laurel Thatcher Ulrich will explain the meaning behind the 19th-century "rose blanket" and the Plymouth Blanket Society. The day will begin with coffee and rolls at 8:30 a.m. and includes lunch and a visit to the Hedge House exhibition for \$60 for non-members (\$40 for PAS members). Call 508-746-0012 for reservation information or write to P.O. Box 1137, Plymouth, MA 02360.

The Fifth Annual Decorative Arts Institute presents "Italy: From the Borgias to the Bugattis" on May 10-13 at the George R. Gardiner Museum of Ceramic Art in Toronto. The annual Decorative Arts Institute is devoted to a multi-disciplinary look at the decorative arts and highlights the collections of the Royal Ontario Museum and The George R. Gardiner Museum of Ceramic Art. This year's program features Italy, the cradle of the decorative arts in Europe. In this three-day intensive course, ten renowned specialists will present slide-illustrated lectures and workshops examining glass, gardens, costume, furniture, textiles, ceramics, and 20th-century Italian fashion and design. Registration includes a daily lunch of regional Italian specialties and two receptions. An optional dinner on Saturday evening, honoring the tradition of Italian cooking, will be prepared by chef Jamie Kennedy.

Guest speakers include Gillo Dorfles, a leading Italian contemporary art critic; John Dickson-Hunt, a specialist in Italian gardens, University of Pennsylvania; Penny Sparke, Royal College of Art, London; Alvar Gonzales Palacio, an expert on the art of pietra dura, Rome, Italy; and, Christina Piacenti, Pitti Palace, Florence, Italy. This year the Decorative Arts Institute is organized in cooperation with the Istituto Italiano di Cultura. The cost is \$325; \$300 for members and seniors; and \$150 for full-time students. For a detailed brochure or to register, call 416-586-8080.

Restoration 95, an international exhibition and conference for professionals and owners of historic homes and collections includes a session on interior textiles and furnishings. Conferences will be held Sun.-Tues., Feb. 26-28, 1995, at the Hynes Convention Center, Boston, MA. For registration information contact RAIEGI Exhibitions, Attn: Visitor Registration, 10 Tower Office Park, Suite 419, Woburn, MA 08101, or fax to 617-933-8744.

Studio Art Quilt Associates will host its biennial conference in Gatlinburg, Tennessee, on Oct. 12-15 at the Arrowmont School for Arts and Crafts in conjunction with the

following key events: Oct. 12: Opening reception for "Diversity, an exhibition of studio art quilts juried by Yoshiko Iwamoto Wada; Oct. 13: "Insight" conference keynote speaker, Charlotte Davis Kasi; Oct. 13: SAQA general membership meeting; Oct. 14: Panel discussion, "Making it in the World of Art"; Oct. 15: Professional development sessions; and Oct. 16-20: "Intensity" workshop sessions. For brochure and registration contact Dee Danley-Brown, P.O. Box 268, Paradise, CA 95967.

CNCH '95, Our Ocean's Rim: Yesterday and Tomorrow is the 41st annual conference sponsored by the Conference of Northern California Handweavers. It will take place April 28-30, 1995 at the Monterey Conference Center and Monterey Doubletree Hotel, Monterey, California. Contact: CNCH '95 Registrar, PO Box 6995, San Jose, CA 95150-6995 or call 408-723-3330.

Needleworks, are workshops in knitting, quilting, needlepoint, doll making, applique, clothing, and Ploymar beads to be held in Widbey Island, Washington from Mar. 6-12, 1995. The faculty includes Betty Chen Louis, Peg Laflam, Elinor Peace Bailey, Nancy Pearson and Ginny Morrow. Contact the Coupeville Arts Center, Box 171, Coupeville, WA 98239 or call 206-678-3396.

City and Guilds of London Institute is sponsoring the first embroidery course to be offered by the institute in North America. It is being hosted by the Coupeville Art Center in Coupeville, Washington. The City and Guild Institute of London and by the newly formed City and Guilds Institute of North America are supporting it. The Institute, established in 1877, sets standards and prescribes a full curriculum beginning with basic embroidery-related art and design. The course includes stitchery (hand and machine), fabric dyeing, fabric manipulation, 3-dimensional work, gold embroidery, assessments and certificates of competence upon successful completion. Participants learn the disciplines of the designer/embroiderer, combining skill and technique with the ability to turn ideas into original works. For more information on the course, contact the Coupeville Art Center, PO Box 171, Coupeville, WA 98239, call 206-678-3396, or fax 206-678-7420.

Spin Off Human Retreat (SOAR) for spinners, sponsored by *Spin Off* magazine, will be held Sept. 24-Oct. 1, 1995 in Petrosi, Missouri. Contact Marilyn Murphy or Dale Pettigrew, 201 East Fourth St., Loveland, CO 80537 or call 800-272-2193.

The 1995 Southeastern Fiber Forum for all fiber media, sponsored by Peachtree Handspinners Guild and the Southeastern



Fiber Forum Association, will be held Mar. 31-Apr. 2, 1995 at Simpsonwood Conference & Retreat Center, Norcross, Georgia in the Atlanta-metro area. Contact: Paula Vester, The Peachtree Handspinners Guild, PO Box 830601, Stone Mountain, GA 30083; phone 404-296-4051, fax 404-297-9040.

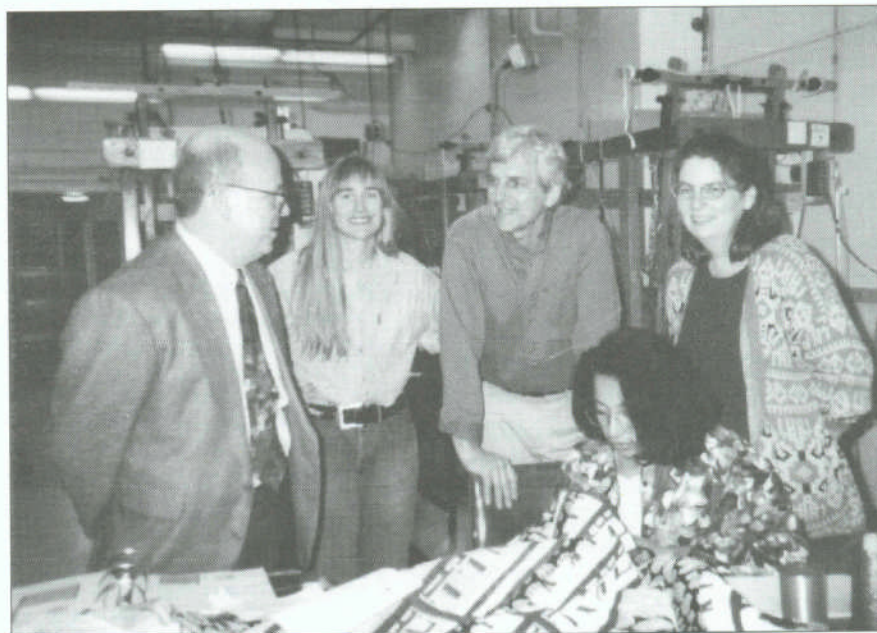
**1995 New England Weaver's Seminar:** Color and Design for the 21st Century, sponsored by the New England Weavers, will be held on July 21-23, 1995 at the University of Massachusetts in Amherst. Please write after Jan. 1 to Marina O'Connor, 3-D Eagle Run, East Greenwich, RI 02818.

**Midwest Weavers Conference:** Weaving Is Our Heritage, sponsored by the Wisconsin Handweavers and the Midwest Weavers Association, Inc. will be held on June 18-24, 1995 at the University of Wisconsin-Milwaukee. Contact Midwest Weavers Conference, 4280 S. 78th St., Greenfield, WI 53220; phone 414-545-3863, fax 414-545-2992.

**Intermountain Weavers Conference 1995,** Ancient Visions Future Dreams, sponsored by the Intermountain Weavers Conference, will meet July 27-30, 1995, in Tucson, Arizona. Contact Beverly Hunt, 5011 N. 78th Place, Scottsdale, AZ 85250.

**Frontiers of Fiber: Reach for the Stars,** a weavers' conference sponsored by the Association of Northwest Weavers' Guilds, will be held July 13-16, 1995. Contact Jean Curry, 2848 McKenney Crescent, Prince George, BC V2K 3X9 Canada.

**The Smithsonian Institution's National Museum of American History** with support from the American Quilt Defense Fund sponsored a quilt forum on March 18 and 19, 1995. Participants in this research forum, entitled "What's AMERICAN about American Quilts?" looked at regional characteristics from various points of view. The forum was held in the National Museum of American History in Washington, DC.



## PHILADELPHIA COLLEGE OF TEXTILES AND SCIENCES

Gerhardt Knodel (third from left), Cranbrook Academy of Art's Head of the Fiber Department and a Pioneer in the field of weaving and textile design, was on hand at Philadelphia College of Textiles and Science (PCT&S) recently to participate in a program called "Bridging Worlds: Art + Technology: Visiting Artists Jacquard Project." Over a period of two years, the College hosts a fiber artist on campus approximately once a month for a week to use their electronic jacquard looms and CAD equipment. The artists are assisted by faculty and students during their stay and give a slide lecture on their own work early in the week. Pictured in PCT&S's weaving lab are from left: David Brookstein, ScD., Dean of the School of Textiles and Materials Technology; Margaret Netherton, a graduate textile design student; Knodel, (sitting) Rita Payton, a graduate textile design student and the project's graduate student assistant.

Information on exhibitions, etc., will be incomplete when it is received that way, or when it is culled from other publications where it was incomplete.

## PROFILE: RITA J. ADROSKO (continued from page 1)

educating, as well as attractive research opportunities.

It is clear from her impressive list of publications that Ms. Adrosko has been true to her commitment to educate and communicate. A small sampling of titles includes *Natural Dyes and Home Dyeing* (a reprint of *Natural Dyes in the United States*), *Polish Textile Artists*, *Identifying Late 19th-Century Upholstery Fabrics*, and several articles on the Jacquard mechanism and its products. Exhibitions she curated include 22 *Polish Textile Artists* (with accompanying catalogue), *The Copp Family Textiles*, *The Textiles Hall*, *All Sorts of Painted Stuffs* (with accompanying brochure), *Shawls in America: Kashmir Shawls*; *European Shawls*. Asked to comment on her tenure at the NMAH, Ms. Adrosko mentioned having enjoyed coordinating the conservation of the "Star-Spangled Banner", the flag which flew over Fort Mc Henry in 1814, that inspired Francis Scott Key to write the poem adopted as the national anthem of the U.S.A. She started weaving and spinning

demonstrations for the public which continued for about twenty-five years, and takes pride in having increased the accessibility of the collection to the public by various means. Another of Ms. Adrosko's accomplishments was the development of the corps of behind-the-scenes volunteers who are now, along with interns, an important and integral part of the Division of Textiles.

Ms. Adrosko's current projects include a continuation of her long-term study of the history of the invention of the Jacquard mechanism, and the completion of checklists of discrete Division of Textiles' collections: *Carpet Patent Models*, *19th- and Early 20th-Century Textile Patent Models*, and *Cotton Bags and Their Recycled Products*. Many consider her 1992 paper, *The Fashion's in the Bag: Recycling Feed, Flour and Sugar Sacks During the Middle Decades of the 20th Century*, for TSA's Third Annual Symposium, the paradigm of an academic paper informed by humor.



## EXHIBITIONS — PAST, PRESENT AND FUTURE

### UNITED STATES

#### ARIZONA

Joanne Rapp Gallery/The Hand and the Spirit, 4232 N. Marshall Way, Scottsdale, 602-949-1262. Jan. 5-21: "Mary Bero." Feb. 2-20: "Contemporary Fiber Structure,"

#### CALIFORNIA

UCLA's Fowler Museum of Cultural History, 405 Hilgard Ave., Los Angeles, 310-825-2585. Continuing through April 9, 1995: "Gift of the Cotton Maiden: Textiles of Flores and the Solar Islands." This selection of 50 textiles serves as the first comprehensive survey of weaving traditions from this little-known region in eastern Indonesia.

From Feb. 5 through July 16, 1995: "Crowning Achievements: African Arts of Dressing the Head," an exhibition featuring traditional and contemporary hats, headdresses and hairstyles from Africa, that explores their aesthetic richness, keen artistry and symbolic ingenuity. Opening to celebrate Black History Month, the exhibition is composed of an impressive array of shapes and a wide range of materials; it represents a cross-cultural survey of Africa's dynamic art of personal adornment. Dating from the early 1800s to present-day, the more than 150 objects examine the significance of headwear across Africa and the African diaspora. The exhibition, tracing contemporary trans-Atlantic connections between Africa and America, concludes with a look at the influence that African style has had on the Western fashion world. Hats made of Ghanaian *kente* cloth and Bamana mud-cloth from Mali, as well as the Islamic-inspired cloth skullcap have hit the urban fashion scene within and outside the continent. A selection of hats from the African marketplace in Los Angeles offers an excellent case

study of the range of African-influenced headwear available for sale in a major American city. These hats reveal affinities with Egypt, African Islam, Senegal, and Jamaican Rastafarianism, among others. Accompanied by a 185-page catalogue, the exhibition was organized by the Fowler Museum and includes objects selected from the museum's holdings as well as from several private collections.

California Crafts Museum, Ghiradelli Square, 900 North Point, San Francisco, 415-771-1919. Feb. 25-Apr. 30: "Knots and Nets: Universal Connections."

Laguna Art Museum, 307 Cliff Drive, Laguna Beach, 714-494-8971. Through Feb. 26: "Lit From Within: Amish Quilts of Lancaster County."

Lucy Berman Gallery, 534 Ramona Street, Palo Alto, CA 94301, 415-322-2533. Mar. 31-May 13, 1995: "Lillian

Elliott: Last Work." This show is a tribute to Lillian Elliott on the first anniversary of her death and will focus on the artist's baskets, made during her final years. Lillian Elliott died on April 2, 1994 after battling cancer for several years. For over 30 years, Lillian Elliott played a major role in contemporary fiber as an artist of astounding creative diversity. Near the end of her life, she was recognized for her sculptural baskets and well known for her tapestries. Her innovative, experimental work also included cardweaving, nets, applique, embroidery and printed textiles. She never abandoned the loom or her interest in remarkable woven cloth. The reception is on Friday, Mar. 31, 7-9:00 p.m. Hours: Tues.-Fri. 10:00 a.m.-5:00 p.m., Sat. 12-5:00p.m.

M. H. DeYoung Memorial Museum, Golden Gate Park, San Francisco. Through Mar. 31: "Dressed for Dance."

New Pieces Fabric and Chamber Music, 1597 Solano Ave., Berkeley. Jan. 7-Feb. 1: "Sawtooth Variations: Quilts by Lynn Crook." Feb. 4-Mar. 7: "Japanese Puzzle Quilts."

San Diego Museum of Man, 1350 El Prado, Balboa Park, San Diego, CA 92101, 619-239-2001, fax 619-239-2749. From Feb. 11 to May 14, 1995: "Cofradia: Maya Ceremonial Clothing From Guatemala." Over 150 textiles from the Ixchel Museum of Guatemala City will be on display. Most of the clothing has been worn by cofradia members when performing civic and religious duties in 20 different villages. Included are huipiles, sobrehuipiles (over blouses), sashes, skirts, veils, shirts, trousers, jackets, and tzutes (multipurpose cloths). Color photographs and video complete the exhibit.

#### CONNECTICUT

Guilford Handcraft Center Inc., Guilford, 203-453-5947. June 4-July 1: "The Essential Textile," contemporary fiber art.

#### DISTRICT OF COLUMBIA

Decatur House Museum, 748 Jackson Place NW, 202-842-0920. Jan. 21-Feb. 26: "Tactile Architecture: Quilts" and "Making Do: Home Fashions from Cotton Sacks."



Being shown at the San Diego Museum of Man  
"Cofradia: Maya Ceremonial Clothing from Guatemala"  
Feb. 11-May 14, 1995  
Woman's sash from San Juan Sacatepequez, Guatemala  
Courtesy, San Diego Museum of Man



Arthur M. Sackler Gallery, Smithsonian Institution, 1050 Independence Ave., NW. Through July 9: "A Basketmaker in Rural Japan." This first exhibition in the United States to focus on Japanese baskets as utilitarian objects celebrates the life's work of Hiroshima Kazuo, believed to be one of Japan's last professional basketmakers. Among the 80 baskets on display are backpack and hip baskets used for framing, harvesting and transporting; round, shallow baskets and sieves used for many kitchen and farmyard tasks; and fishing traps, creels and storage baskets. The baskets were made to order; a backpack, for instance, would be made only as wide as the wearer's shoulders so that it would not brush against the trees on narrow mountain paths. Hours 10:00 a.m. to 5:30 p.m. daily.

**The Textile Museum.** 2320 S. St. NW, Washington D.C. 20008, 202-667-0441. Through Spring 1995: "Rugs and Textiles of Late Imperial China," includes 75 rugs and textiles from the Museum's collection and private collections. The rugs are from far west Xinjiang, north central Ningxia and Inner Mongolia and the capital Beijing, and range in size from small temple mats to large 14-foot square rugs. While mainly wool pile, some rugs are knotted silk. One from Xinjiang is made of silk with metallic-wrapped yarns. Textiles exhibited include prescribed garments that reveal the rigid hierarchal social system of the Qing period, like coats and rank badges. Interior textile furnishings, such as chair covers, pillows and door hangings, are also on view. Through June 4, 1995: "By Their Works You Shall Know Them: Native American Art from Oklahoma." This exhibition aspires to suggest the extraordinary kaleidoscope of Native American art of Oklahoma. Drawn from the collections of the Philbrook Museum of Art, Tulsa, the exhibition also includes selected loans from private collectors and Native American artists. Native Americans also helped in providing interpretive texts for the exhibition. The focus is on the works of but a few of these tribes—the Osage, Apache, Kiowa, Cherokee, Chippewa, Potawatomi, Cheyenne and the Otoe-Missouri—as they exemplify both historical and regional stylistic differences.

#### GEORGIA

**Connell Gallery,** 333 Buckhead Ave., Atlanta, GA 30305, 404-261-1712. From Sept. 22 to Oct. 28, 1995: "Yvonne Porcella: Art Quilts and Kimonos 1982 to 1995" is a retrospective exhibition.

#### ILLINOIS

**The Art Institute of Chicago,** 111 S. Michigan Ave., Chicago, IL. 60603-6110, 312-443-3600. Feb. 22-May 14, 1995: "Engraved Imagery: Literary Subjects on Cloth." Literature had a pervasive influence on the popular culture of France and England during the closing decades of the eighteenth century and the first quarter of the nineteenth. The writings of Homer, Ovid, Shakespeare, Sir Walter Scott, Lord Byron, Cervantes, La Fontaine, Voltaire and Rousseau were transformed into melodrama, comic opera, pantomime, and the other theatrical forms. The most popular literary characters became the subjects of textile designs printed from engraved copperplates or rollers, and woodblocks on cotton and linen textiles. They were used as furnishing fabrics for bed hangings and window curtains. Such fabrics were often designed by the most renowned artists of their day, including Coypel, Huet, Oudry, Gavarri, Hogarth, Rowlandson. They were manufactured throughout Europe in such centers as Jouy-en-Josas, Nantes, Rouen, Mulhouse and Munster in France and Manchester and Lancashire in England. Hours: Mon., Wed., Thur., and Fri. from 10:30 am to 4:30 pm; Tues. from 10:30 am to 8:00 pm; Sat from 10:00 am to 5:00 pm; Sun. and holidays from noon to 5:00 pm. Closed Thanksgiving Day and Christmas Day.

**Textile Arts Center,** 196 W. Diversey Pkwy, Chicago, 312-929-5655. Through Jan. 28: "Visual Play," artwork that explores humor and wit using fiber and related media.

**Illinois State Museum,** Spring and Edwards Sts., Springfield, 212-782-7152. Jan. 22-Apr. 6: "Patchwork Souvenirs: Quilts from the 1933 Chicago World's Fair."

**Textiles Conservator's Gallery,** Chicago, IL. To Jan. 31: "Textiles in Motion: Dynamics of Composition," includes some 20 examples, 1880-1920.



*Being shown at the Art Institute of Chicago*  
Panel entitled "Le Tombeau de Jean Jacques Rousseau." Designed by Jean Baptiste Huet (1745-1811) and Moreau le Jeune (1741-1814), Produced by Goussier Frères et Cie.; France, Nantes; 1778/82, Cotton, plain weave, copper plate printed; 189.6 x 146.1 cm 74 5/8 x 37 1/2 in. Restricted gift of Mrs. Julian Armstrong, Jr., 1976.63  
Courtesy of the Art Institute of Chicago

#### INDIANA

**Indianapolis Museum of Art,** 1200 W. 38th St., Indianapolis, 317-923-1331. Jan. 15-Oct. 8: "Indiana Jacquard Coverlets" in the Paul Textile Arts Gallery. In the early 19th-century immigrants from Germany, Scotland, France and England settled in Indiana establishing one of the most important centers for Jacquard coverlet weaving in the country. With 90 professional coverlet weavers, Indiana ranked third in the U.S. after Pennsylvania and Ohio. The majority of weavers were men who were guild-trained in Europe and on the East Coast. The outbreak of the Civil War and the emergence of the Victorian style, along with the industrial



age, ended the art of coverlet weaving. The 13 coverlets in the exhibition date from the 1840s and 1850s. They were all woven by men except one made by Sara Latourette, Indiana's only professional woman weaver.

Feb. 18-Apr 16: "Woven Treasures: Selections from the Collection of the IMA." 10 textiles made in the tapestry technique will be displayed in the exhibition. They will show the diversity and universality of this art form which is one of the oldest and simplest methods of producing interwoven materials. Dating from antiquity to the present, the tapestries come from countries in East and Central Asia, Europe and the Americas. A loom will be in the gallery to familiarize visitors with the ancient art of tapestry weaving. In the IMA-Columbus Gallery, 390 The Commons, Columbus, Indiana. Hours: Tues., Wed., Fri. and Sat. 10:00 a.m. to 5:00 p.m., Thurs. 10:00 a.m. to 8:30 p.m., Sun. noon to 5:00 p.m.. Closed Mon. and major holidays. Admission free. Nonmembers charged for special exhibitions.

#### IOWA

**The Arts Center and Gallery, Iowa City/Johnson County Arts Council**, 129 East Washington, Iowa City, 319-337-7447. Apr. 3-22: "Paper/Fiber XVIII," a national exhibition of artists using paper and/or fiber as the primary expressive medium. Hours: Mon. through Sat. 10:00 a.m. to 3:00 p.m.

**Brunnier Art Museum, Iowa State Center**, Ames, Iowa, 515-294-3342. Feb. 2-Mar. 24, 1995: "A Celebration of Indian Textiles: Double Vision," exhibition showcases picture quilts combining the drawings of Indira Johnson, an Indian artist, and the handwork of SHARE, a Bombay-based group of women and persons with disabilities. On Feb. 9 at 7:00 p.m., Pushpika Freitas, founder of Marketplace: Handwork of India will present a lecture at the museum entitled "Double Vision: Artisans in Collaboration." On Mar. 2 at 8:00 p.m., Nora Fisher, curator of Textiles and Costumes, Museum of International Folk Art in Santa Fe, NM will talk on "Banjara: A Nomadic



*Being shown at the Museum of Fine Arts, Boston*  
"South of the Border." Cover, Interlocked tapestry from the Colonial Period, late 17th century or later, 186.7 x 153.6 cm, Gift of Landon T. Clay 1988.1085

Courtesy, Museum of Fine Arts, Boston

Textile Tradition of India," also at the Brunnier. These special programs focus on the unique collaboration of artists in the U.S. and India who celebrate color, pattern, and embroidery in their fabric paintings.

#### KENTUCKY

**The Museum of the American Quilter's Society**, 215 Jefferson St., Paducah, KY 42001, 502-442-8856. From June 24 to October 27, 1995: Art Quilts selected from Studio Art Quilt Associates Professional Artists Members.

#### MAINE

**Portland Museum of Art**, 7 Congress Square, Portland, 207-775-6148. Hours Through Jan. 29: "Fantasy in Fabric: Costumes by 17 Skowhegan Artists." Tues. through Sat. 10:00 a.m. to 5:00 p.m., Thurs. 10:00 a.m. to 9:00 p.m., Sun. 12 noon to 5:00 p.m.

#### MARYLAND

**Baltimore Museum of Art**, Baltimore.

Through Apr. 16: "Starry Nights: Star-Patterned Quilts from the Collection."

#### MASSACHUSETTS

**Bromfield Gallery**, 107 South St., Boston, 617-451-3605. Through Jan 28: "New York," tapestries by Eric Licea-Kane. Hours Tues. through Fri. 12 noon to 5:00 p.m., Sat. 11:00 a.m.-5:00 p.m.

**De Cordova Museum and Sculpture Park**, 51 Sandy Pond Road, Lincoln, 617-259-8355. Through Jan. 29: "Judith Liberman: The Holocaust Tapestries." Hours: Tues. through Fri. 10:00 a.m. to 5:00 p.m., Sat. and Sun. 12 noon to 5:00 p.m.

**Hedge House**, 126 Water St., Plymouth, MA 02360, 508-746-0012. From May 31-Oct. 7, 1995: "Threads of Life" exhibition, is the Plymouth Antiquarian Society's first large-scale exhibition, created in observance of the society's 75th anniversary. Over 50 embroideries and weavings, costumes and objects dating from the 18th and 19th centuries have been assembled and are displayed in a ship captain's mansion of 1809 overlooking historic Plymouth Harbor.

**The New Art Center Galleries**, 61 Washington Park, Newtonville, 617-964-3424. Jan 20-Feb. 19: "Celebrating the Stitch," contemporary embroidery of North America, featuring 137 fiber works by 83 artists. Hours: Wed. through Fri. 11:00 a.m. to 4:00 p.m., Sat. and Sun. 1:00 to 4:00 p.m.

**Museum of Our National Heritage**, 33 Marrett Rd., Lexington, 617-861-6559. Through Feb. 25: "The Flag in American Indian Art." Hours: Mon. through Sat. 10:00 a.m. to 5:00 p.m., Sun. 1:00 p.m. to 5:00 p.m.

**Museum of Fine Arts**, 465 Huntington Ave., Boston, 615-536-3315. Through Apr. 16, 1995: "Sweet Dreams: Bedcovers and Bedclothes" offers a survey of stunning designs and fashions, rarely seen by the public, in over 60 quilts, coverlets, blankets, lingerie and pictorial images of sleepwear and sleeping chambers. Textiles and clothing have, since ancient times,



provided both useful and beautiful designs to meet the needs of sleep. Cross cultural examples, items from America, Africa, Asia and Europe, will demonstrate a variety of design solutions to the universal need of sleep and shelter. Also for the first time in five years, a compelling 19th-century masterpiece made by an African-American craftswoman, Harriet Powers, will be on display. This rare appliqué bed cover, one of only two surviving works by this former slave, unites textile techniques from West Africa and America to create images relating a riveting biblical and personal narrative. In the Tapestry Gallery, Apr. 4 to Oct. 8, 1995: "South of the Border: Latin American Tapestries and Decorative Arts." Tapestries produced during the colonial period in South America are some of the finest, most exuberant ever woven. Under the domination of the Spanish, Andean artistic traditions underwent a transformation as new materials, motifs and techniques were introduced. Influences from Europe and the Far East—floral motifs, mermaids, naturalistic figures, and animals—entered into the design repertoire of Andean artists while traditional styles persisted. Fourteen examples from the Museum's outstanding collection provide the focus of the exhibit. A selection of Latin American objects in other media, made for both ecclesiastic and domestic use, accompanies these weavings. Among them is an elaborate carved chair, possibly made in Mexico, that aptly exhibits this blending of colonial and native expressions.

**Peabody Essex Museum**, East India Square, Salem, MA 01970, 508-745-1876, fax: 508-744-8776. Through April 10, 1995: "From the Land of the Thunder Dragon: Textile Arts of Bhutan." This first major exhibition of one of Asia's great art forms examines the significance of cloth in Bhutan, the tiny independent kingdom in the Himalayas known in the West for its dramatic scenery, Buddhist culture, and isolation from the outside world. The museum's Jane Appleton Phillips Himalayan Collection, the foremost collection of Bhutanese textiles in an American museum, forms the basis of the exhibition. Objects from major collections from around the world supplement the exhibit. Nearly 200 textiles and objects, archival and contemporary photographs, videos and slides show how art and life are intertwined in this Himalayan kingdom

while illuminating the complex aesthetics of this textile as art. Group tours are available and the museum features a full-service cafe. Call 508-745-1876, ext. 3112, for further information.

#### MICHIGAN

**Lee Hall Gallery**, Northern Michigan University, Marquette. Through Jan. 29: "Quilt National '93 Touring Exhibit."

#### MINNESOTA

**Goldstein Gallery**, University of Minnesota, St. Paul Campus, 250 McNeal Hall, 1985 Buford Avenue, St. Paul, MN 55108; 612-624-7434; fax: 612-624-2750. Through Feb. 11: "Quilt design: 18 Years of Design Excellence." Highly distinctive quilts—the work of trained designers—are featured. Rich color effects, spacial illusion and lively surface embellishments give an unusual contemporary twist to a traditional art form. Designers include Jan Myers-Newbury and Debra Lunn—widely recognized fabric artists. The work reveals the vital role that the study of color and design play in the creation of contemporary quilts. Professor Emeritus Charlene Burningham and current Surface Design Instructor Jean Ross in the Department of Design, Housing, and Apparel curated the show. Educational programs and family-oriented events accompany the exhibition.

#### NEW MEXICO

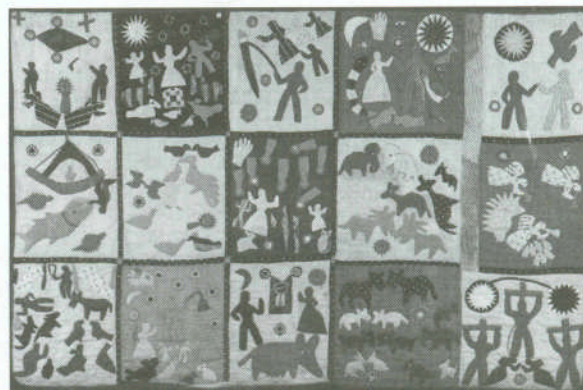
**Los Colores**, P.O. Box 2820, Corrales, NM 87048, (505)898-5077. Through Feb. 12: "Contemporary Concepts IV, an exhibition of the work of eighteen weavers. Hours: 1:00 to 4:00 p.m. daily, closed Mondays.

**Bellas Artes**, 653 Canyon Road, Santa Fe, NM 87501, 505-983-2745. Oct. 15 to Dec. 3, 1994: "Norma Minkowitz: Sculpture."

#### NEW YORK

**Gallery North**, 90 N. County Rd., Setauket. Apr. 9-May 14: "Contemporary Textile Exhibition."

**The Cooper-Hewitt National Design Museum**, Smithsonian Institution, 2 East 91st St., New York, NY 10128-9990, 212-860-6894, or fax 212-860-6909. June 6- Sept 24, 1995 in the Billiard Room: "Field of Dreams: A Recently Acquired Eighteenth-Century Bedcover." The museum recently acquired an important and rare covering made in England between 1720 and 1740. This superb example of English domestic embroidery, decorated with colorful flowers, exotic birds, and familiar animals, is believed to be a coverlet intended for the marriage bed of a couple whose initials, "A.D., " and "B.W.," figure prominently into the crewel work. The exhibition will present objects from the National Design Museum's collection that relate to motifs on the coverlet, including examples of Indian chintz, Mughal Indian embroideries, Chinese woven rank badges, Japanese



*Being shown at the Museum of Fine Arts, Boston*  
"Sweet Dreams: Bedcovers and Bed Clothes from the Collection."  
Oct. 21, 1994-Apr. 16, 1995, Pictorial Quilt, Harriet Powers,  
U.S., 1837-1911, U.S. (Athens, Georgia) about 1895-1898.  
Pieced, appliquéd, and printed cotton embroidered with plain and  
metallic yarns, 69 x 105 appliquéd in. (175 x 267 cm.)  
Bequest of Maxim Karolik, 64.619  
Courtesy, Museum of Fine Arts, Boston

embroidered panels, and European and Turkish ceramics, among others. Field of Dreams will also provide a glimpse into many of the social customs of the day.

Through Aug. 20, 1995 in the First Floor Galleries: "The Structure of Style: Modernism in Dutch Applied Arts 1880-1930." This is the first exhibition organized in America to focus solely on turn-of-the-century Dutch decorative and applied arts. At the end of the nineteenth century, Dutch designers transformed traditional media such as metalwork, ceramics, textiles, wallcoverings, furniture,



and graphics into vehicles for the expression of innovative and modern ideas about form, pattern, and the role of ornament. This exhibit features a large and diverse collection of Dutch modernist design donated recently by renowned collector Justin G. Schiller. Hours: Tues. 10:00 a.m. to 9:00 p.m., Wed.-Sat. 10:00 a.m. to 5:00 p.m., Sun. noon to 5:00 p.m. The museum is closed Mon. and Federal Holidays. General admission is \$3. Senior citizens and students over age 12 is \$1.50. Members and younger children are admitted free. Free public admission Tues. from 5-9:00 p.m.

#### OHIO

**Cleveland Institute of Art**, 11150 East Blvd., Cleveland, 212-421-7403. Through Jan. 5: "The Impulse to Abstract: Recent Work by Ritzi Jacobi."

**Miami University Museum**, Oxford. Through June 11: "Stitched, Woven and Plaited: Contemporary Craft Traditions of Africa."



*Being shown at the Indianapolis Museum of Art  
"Woven Treasures: Selections from the Collection." Oct. 18-  
Apr. 30, 1995, Bedcover (coverlet), Cotton and wool double  
weave, Gift of Mrs. Ferdinand Mayer, 21.127  
Courtesy, Indianapolis Museum of Art*

#### PENNSYLVANIA

**Arthur Ross Gallery**, University of Pennsylvania, 220 S. 34th St., Philadelphia. 215-898-4401. Through Feb. 12: "A Burst of Brilliance: Germantown and Navajo Weaving."

**James A. Michener Art Museum**, 138 S. Pine St., Doylestown, 215-340-9800.

Through Mar. 5: "Patterns of Vision: Innovations in Quiltmaking."

**Pittsburgh Center for the Arts**, Fifth and Shady Avenue. June 9-July 2: "Fiberart International '95," the 14th Biennial International Exhibition of the Fiberarts Guild of Pittsburgh.

**Paley Design Center of the Philadelphia College of Textiles and Science**, 4200 Henry Ave., Philadelphia, PA 19144, 215-951-2860. Feb. 9-Apr. 23: "The Art of African Textiles: Form and Function." Hours Tues.-Fri 10:00 a.m. to 4:00 p.m., Sat. and Sun. 12-4:00 p.m. Admission is free.

**The Fabric Workshop**, 1315 Cherry Street, 5th Floor, Philadelphia 19107, 215-922-7303. Feb. 2 through early Mar. 1995: "Material Culture: The Roe Prints." Reception to meet the artist, Berrisford Boothe, is Wed., Feb. 2, at 5:30-7:30 p.m. Hours: Mon.-Fri. 9:00 a.m. to 6:00 p.m., Sat. noon to 4:00 p.m., tours by appointment.

#### RHODE ISLAND

**Hera Gallery**, 327 Main St., Wakefield, 401-454-6348. Feb. 4-25: "Celebrate with Hand-Weaving."

#### TENNESSEE

**Dollywood**, 1020 Dollywood Lane, Pigeon Forge, TN 37863, 615-428-9400. During October: An additional showcase of quilts selected from SAQA's Professional Artist Members will be exhibited as part of SAQA's annual quilt celebration and will coincide with their conference at nearby Arrowmont.

**Morgan Keegan Tower of Rivercenter Gallery**, 50 N. Front St., Memphis, TN. An invitational exhibition of large quilts curated by Kurts Bingham Gallery. Contact Kurts Bingham Gallery, 766 S. White Station Rd., Memphis, TN 38117, 901-683-6200.

**Arrowmont School of Arts And Crafts**, Gatlinburg, TN. Oct. 12 through Dec. 16, 1995: "Diversity" is an international exhibition of art quilts juried by Yoshiko Wada and organized by Studio Art Quilt Associates. Requirements for entry stated that all work must fulfill the definition of Art Quilt as defined by SAQA as "a contemporary art work exploring and

expressing esthetic concerns common to the whole range of visual arts, painting, printing, photography, graphic design, assemblage and sculpture, which retains however, through material or technique, a clear relationship to the folk art quilt from which it descends. All work must have a fabric top surface, be layered and the layers must be joined." The exhibition is in conjunction with the annual general meeting of the Studio Art Quilt Associates membership. The opening will be on Thurs., Oct. 12, 1995 from 7:00 to 9:30 p.m.

#### TEXAS

**Southwest Craft Center**, 300 Augusta, San Antonio, 201-224-1848. Jan. 12-Mar. 4: "The Heart - Source and Idea" and Fiber by Susan Oaks.

**The Museum of Fine Arts**, 1001 Bissonnet, Houston, TX 77005, 713-639-7300. From Apr. 23 through June 11: "Treasures of the Sultans: Masterpieces from the Topkapi Palace, Istanbul, Turkey" will feature 85 objects from the Topkapi's exceptional collections including 20 examples of textiles. Of these, 6 are kaftans, 4 are rugs, 5 are embroidered cloths for various uses, 1 is a woven cushion cover, and 4 are embroidered objects of velvet and/or leather. It is the first exhibition in the U.S. to focus on the magnificent collections of the Topkapi. In conjunction with the exhibition, craftsmen from Turkey will demonstrate crafts on the festival site, such as hand-weaving of carpet and kilim and embroidery needlework. Museum hours are Tues.-Sat. 10:00 a.m.-5:00 p.m., Thurs. 5-9:00 p.m., and Sun. 12:15-6:00 p.m. (closed Mon.). Regular admission is \$3.00 for adults and \$1.50 for children 6-18, students and senior citizens. Admission to the permanent collection is free on Thurs. Admission is free to MFA members. Admission to Treasures of the Sultans is free with museum admission. Discount tickets will be offered to museum visitors who attend the Houston International Festival: \$2.00 admission for adults, and \$.50 for children 6-18, student and seniors.

#### VIRGINIA

**Torpedo Factory Art Center**, Alexandria. Jan. 3-Mar. 5: "Warming Trends," fiber.

**United States Geological Survey Headquarters**, Reston. Jan. 3-31: "Map Quilts by Michelle Vernon."





*Being shown at the Indianapolis Museum of Art "Woven Treasures: Selections from the Collection." Oct. 18-Apr. 30, 1995; Rug, Shirvan area, Caucasus, kilim, about 1875, wool, 130 1/4 x 64 3/4". Mrs. Lawrence Chambers Memorial Fund, 1970.55 Courtesy, Indianapolis Museum of Art*

#### WASHINGTON

Bellevue Art Museum, Bellevue. Jan. 13-Mar. 3: "Quilt National, '93."

#### WISCONSIN

James Michael Kohler Arts Center, 608 New York Ave., Sheboygan, 414-458-6144. Through Feb. 5: "Lou Cabeen: Narratives." Feb. 5-May 7: "Patrick Dougherty."

### CANADA

#### ONTARIO

The Museum for Textiles, 55 Centre Ave., Toronto, Ontario, M5G 2H5, 416-599-5321. To Spring 1995: "If Quilts Could Talk," five quilts from the museum's collection. Jan 6-Spring 1995 in the Canadian Gallery: "Much Ado About Textiles." Canada is fortunate to have a mosaic of people from many different backgrounds, all with their unique textile traditions. This exhibit celebrates some of those traditions. Thanks to private help and interest, we are able to show examples of native Canadian textile heritage. French Canada also has special traditions represented by the two coverlets on display. Southern Ontario "adopted" a German (Pennsylvania) tradition, the jacquard woven coverlet, produced by professional weavers,

with intricate and detailed patterns which appealed to Victorian tastes as seen in three coverlets from some of the better known Ontario weavers.

To Apr. 1995 in the Aliman Rug Gallery and Opekar Gallery: "Rugs That Aren't 'Rugs'."

To Apr. 28, in the Ciba-Geigy, A, B, A, and D Galleries: "Infinite Variety: Women in Shakespeare."

To Feb 12 in the West I, II and Contemporary Galleries: "Paperspeak: A Global View."

Mar. 11 to June 18 in the Contemporary Gallery: "Sandra Brownlee's Weavings." Opening Reception Mar. 11, at 2:00-5:00 p.m.

Aug. 11 to Apr. 1995 in the Braida Gallery: "Acquisitions Ninety-Three."

Mar 1 to Oct 15, 1995 in the West I & II Galleries: "From Baba's Hope Chest: Macedonian Treasures in Canada."

Istituto Italiano Di Cultura, 496 Huron St., Toronto, Ontario, 416-921-3802. Mon.-Sat., 2:00 pm-5:00 pm. Through November 12: "Burano Lace," from Consorio Merletti, Burano. The exhibit is presented in association with the Royal Ontario Museum and the Museum for Textiles, where workshops will be held.

Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, M5S 2C6. From Feb. 17 to May 22, 1995: "Survivors, In Search of a Voice: The Art of Courage," a ground-breaking exhibition presented by the Woodlawn Arts Foundation and opening at the Institute of Contemporary Culture at the Royal Ontario Museum (ROM), is the result of a collaboration between 24 of Canada's best women visual artists and over 100 women from across the country who have survived breast cancer. Commissioned by Woodlawn to create works of art based on their collaborations, the artists listened to the survivors' stories to learn what it was to be a woman living with cancer. Inspired by these exchanges, the artists created works of art in the medium of their choice, giving voice to the thousands of Canadian women who have been or will be diagnosed with breast cancer. Four of the artists utilized textiles in their work for the exhibition. The exhibit is located in the Museum's Roloff Beny Gallery and is included with Museum admission which is \$7 for adults; \$4 for seniors and students; \$3.50 for children and \$15 for family groups. For 24-hour information in English and French, call 416-586-8000.

#### QUEBEC

Canadian Museum of Civilization, 100 Laurier St., Hull, Quebec. Jan 19-Feb '97: "Threads of the Land: Clothing Traditions from Three Indigenous Cultures."

#### SASKATCHEWAN

Saskatchewan Craft Gallery, 813 Broadway Ave., Saskatoon, 306-653-3616. Jan. 27-Mar. 7: "Susan Clark: Hand Dyed Textiles."

### EUROPE

#### GERMANY

Museum für Kunst und Kulturgeschichte, Dortmund. May-July 1995: "Spitze," exhibition illustrating the various trends in lace around 1900 based on two collections now in the Dortmund Museum: the Immenroth Collection and the estate of the lace manufacturer Louis Franke of Wiesbaden and Brussels. These will be supplemented by loans from museums in Amsterdam, Antwerp, Bremen, Budapest, Burano, Dresden, Cologne, Frankfurt, Hamburg, St. Gallen and Vienna. The development of lace at this time will be set against the background of other contemporary decorative arts.

#### ITALY

Chiavari, Palazzo Rocca. Dec. 22, 1994-Jan. 6, 1995: "Il Macramé a Chiavari."

Hours: 3:30-6:30 p.m.

#### SWITZERLAND

Textilmuseum, St. Gallen. From Sept. 14-Summer 1995: "Trees Bearing Fruit and Blossoms Depicted on Textiles." For once, the presentation will depart from the traditional whereby textiles of the same time, style or technique are grouped together. Rather, this exhibition will deal with the idea of the tree. There is a great tradition of myths connected with trees. At the same time, the tree is one of the most ancient symbols in the history of religions and cultures. The exhibition combines the orchard of late antiquity with ornamental textiles for interior decoration, with fashionable accessories, and with ecclesiastical textiles. Trees depicted on textiles might stimulate viewers to reflect on man's present-day relationship with trees as biological entities. A catalogue will be published in time for the exhibition. Hours: Nov.-Mar.: Mon-Fri. 10-12:00 a.m., 2-5:00 p.m., Apr.-Oct., Mon.-Sat. 10-12:00 a.m., 2-5:00 p.m.



# 1995

## MEMBERSHIP YEAR

Jan. 1, 1995—Dec. 31, 1995

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## Textile Society of America

The Textile Society of America is an organization created to provide a forum for the exchange and dissemination of information about the historic, cultural, socio-economic, artistic, and technical aspects of textiles. It was established by a Directing Council that includes scholars from major museums and universities within continental North America. The current president is Dr. Mattiebel Gittinger, Research Associate of The Textile Museum, in Washington, DC.

■ The Society conducts seminars for the dissemination of relevant information and distributes to its members a *Newsletter* with information about exhibitions, publications, acquisitions, scholarly inquiries and items of general interest.

■ The Society organizes biennial symposia. The papers presented at each symposium are published in *Proceedings*, which is distributed as a membership benefit in each symposium year. *Textiles as Primary Sources* was the subject of the inaugural

conference in September 1988. The second biennial symposium, held in September 1990, focused on *Textiles in Trade*. The third biennial symposium, held in September 1992, considered the theme *Textiles in Daily Life*. The theme of the fourth biennial symposium, held in September 1994 was *Contact, Crossover, Continuity*. Copies of these *Proceedings* are available at \$25.00 each (including postage), payment in US dollars drawn on a US bank or Visa credit card.

■ *The Network: an International Directory of Textile Scholars*, begun in 1983, was revised and enlarged in 1991 as a publication of the Textile Society of America. It is available to members at \$7.00 (non-members \$10.00), payment in US dollars drawn on a US bank or Visa credit card.

■ Please send requests for publications with your check to:

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